

USER MANUAL

ERIC WHITACRE CONTRAST

SPITFIRE AUDIO

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INTRODUCTION

Transcending the boundaries of traditional choral performance, harness the unmatched emotional and dynamic range of the human voice. All-new performances from 19 world-class singers, captured in the stunning acoustics of AIR Studios, offering 245 contemporary techniques.

Curated by Grammy-winning composer and conductor Eric Whitacre, these unique choral performances are contrasting in tone, mood and dynamics, evolving beneath your fingertips in both subtle and dramatic shifts — from visceral, dissonant human vibrations to otherworldly shimmering beauty — also presented in our Evo Grid for instant inspiration. These emotive textures are pushed to breathtaking extremes in the eDNA synth engine, which enables recombining of these techniques to create inspiring new sounds – while also featuring bespoke presets from three special guest sound artists. A living, breathing machine of sonic metamorphosis with limitless creative sound design possibilities for any genre or setting — from media composition to contemporary electronic music.

QUICK SPECS

MAC SYSTEM REQUIREMENTS

Mac OSX 10.15 - Mac OS 13

Minimum: 2.8GHz i5 minimum (quad-core), 8GB RAM.

Recommended: 2.8GHz i7 (six-core), 16GB RAM.

Intel and M1 Macs supported

64 bit DAW required (32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS

Windows 10 or Windows 11 (latest Service Pack, 64-bit)

Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5.

Recommended: Intel 2.8 GHz i7 (six-core) or AMD R7 2700.

64 bit DAW required (32 bit DAWs not supported)

- Download Size: ~66.2 GB
- Dedicated plugin (AU, VST2, VST3, AAX)

WELCOME

A new world of choral expression

Contrast transcends choral clichés to offer exciting new creative opportunities, showcasing the human voice as an instrument of boundless innovation, range and emotive power, whilst expanding on the sonic palette of Eric Whitacre Choir.

At the heart of the library are 245 experimental techniques performed by 19 members of the Eric Whitacre Singers (Soprano 5, Alto 5, Tenor 4, Bass 5) recorded with a comprehensive range of mic positions in the stunning acoustics of AIR Studios, home of countless blockbuster scores. Each technique, curated with the awe-inspiring expertise and precision of Eric Whitacre, is presented with two contrasting tones — ‘Light’ and ‘Dark’ — Light created with an open vowel shape, and Dark with a closed vowel shape. This seemingly subtle change creates a completely different tone and timbre. The techniques themselves — aptly named fragments, shards, divergences, murmuring, prisms — have been carefully curated to subtly (and sometimes dramatically) dance and move beneath your fingertips, moving at different intervals and through varying shifts in dynamic, tone, and pitch.

Scale Mode & Evo Grid Technology

On our Fragments techniques, which move in varying intervals, our Scale Mode technology allows you to select from any of the seven diatonic modes, or build your own scale. From there, it intelligently selects the samples that conform to that scale, split by velocity, developing these intervallic techniques and triggering wider intervals at higher velocities. All techniques can also be recombined and layered in our stunning Evo grid, mappable across the keyboard in endless combinations, either manually or in pre-made configurations of rich, evolving textures. Click ‘Feeling Lucky’ to randomise these combinations for instant inspiration, breathing new life into your music.

Pushed to powerful extremes

The eDNA synth engine moves these stunning choral performances into the electronic sphere to create rich, multi-tonal synth textures that haunt and glisten, offering limitless inspiration whether you’re a pop producer, beat maker, sound designer, or composer writing your next sci-fi, horror or game score.

Harnessing sophisticated technology and innovative processing techniques, it features 24 warps and 92 synth presets created from the organic material, as well as a huge range of in-built controls and FX for maximum creative control and endless sound design possibilities within the plugin. The synth engine also features bespoke presets from three outstanding guest sound artists — Oscar-nominated composer Ryan Lott (Son Lux), Clark, and Kaitlyn Aurelia Smith.

The engine contains two sound bays much like a mixer, with individual and independent modulators, control of trim, bend, glide, cloning, tuning, ADSR, LPFs, HPFs and wobbles that modulate pitch, volume and filters. The onboard gate sequencer allows independent gating between these two bays and unified control of amount, shape, speed and length of sequence. These two signals are then unified with a x-fader.

Discover Eric Whitacre

The Grammy award-winning composer and conductor has had works programmed worldwide, and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. To date, the Virtual Choirs have registered over 60 million views and have been seen on global TV.

Born in Nevada in 1970, Whitacre spent his formative years writing electronica and listening to Kraftwerk and Depeche Mode, then went to study at The Juilliard School, and in Las Vegas and – on a whim – joined a choir. “I thought, that’s the sound that’s been in my heart my whole life. It was a singular moment and it absolutely transformed me.”

His compositions have been widely recorded and his debut album as a conductor on Universal, Light and Gold, featuring the Eric Whitacre Singers, went straight to the top of the charts, earning him a Grammy. His most recent album, Home, is a collaboration with VOCES8 on Universal Decca featuring compositions spanning his thirty-year composition career. A sought-after guest conductor, Eric has conducted choral and instrumental concerts around the globe, including concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to several collaborations with Hollywood composer Hans Zimmer and John Powell, he has worked with British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

His composition for symphony orchestra and chorus, Deep Field, was inspired by the achievements of the Hubble Space Telescope and became the foundation for a collaboration with NASA, the Space Telescope Science Institute and 59 Productions, seen at arts and science festivals across the world. A charismatic speaker, Eric Whitacre has given keynote addresses for many Fortune 500 companies, from Apple and Google to the World Economic Forum in Davos and the United Nations Speaker’s Program. His mainstage talks at the influential TED conference received standing ovations. His first collaboration with Spitfire Audio became an instant bestseller and is used by composers the world over.

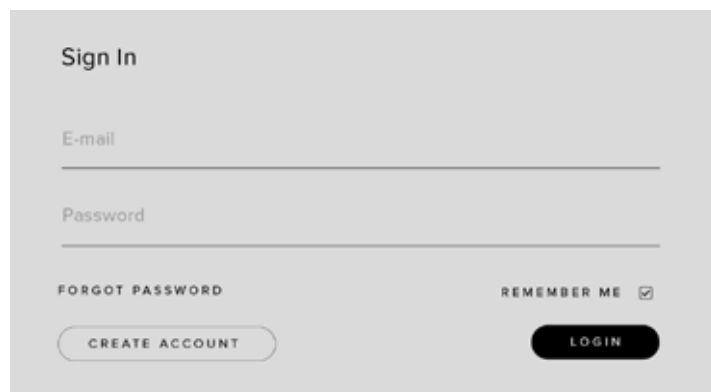
DOWNLOADING & INSTALLING

Thank you for buying Eric Whitacre Contrast. If you are new to Spitfire Audio, you can get up to speed here: <https://www.spitfireaudio.com/about/>

First though, grab the 'Spitfire Audio App' from this link, this app will enable you to download the library: <http://www.spitfireaudio.com/info/library-manager/>

THE SPITFIRE AUDIO APP

When you launch the app you will be prompted to login using the same details you use at our site. Then you'll see the page pictured below:

A screenshot of the Spitfire Audio App's sign-in screen. It features a 'Sign In' header, followed by input fields for 'E-mail' and 'Password'. Below these are links for 'FORGOT PASSWORD' and a 'REMEMBER ME' checkbox. At the bottom are two buttons: 'CREATE ACCOUNT' and 'LOGIN'.

1. TABS the default tab is My Products, which shows all of the libraries on your Spitfire Account. Downloads will show currently downloading products.

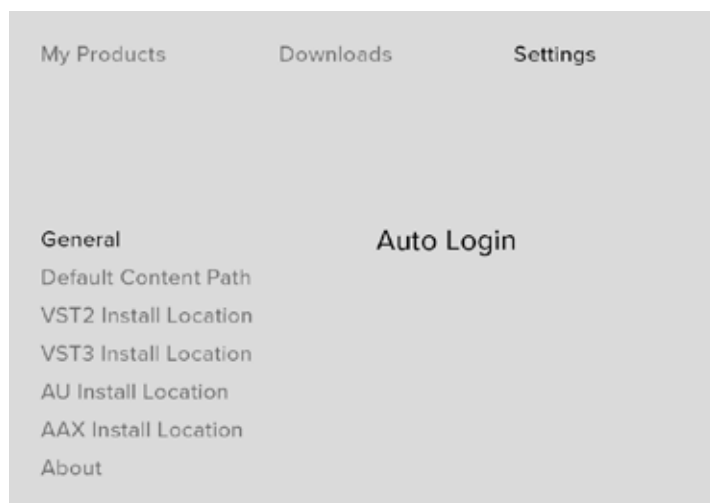
2. FILTERS Clicking these filters will quickly display products you've yet to install, those already installed, and any available updates. Clicking again will remove the filter.

3. LIBRARY All libraries and plugins in your collection will appear with their artwork on the My Products tab. Clicking this artwork will open the product page. This is a great place to find information such as system requirements and instructions as well as Reset and Repair options.

4. INSTALL/UPDATE buttons allow you to quickly start a download directly from the My Products tab, instead of clicking through to the Library. Next to the button the size of the download is shown.

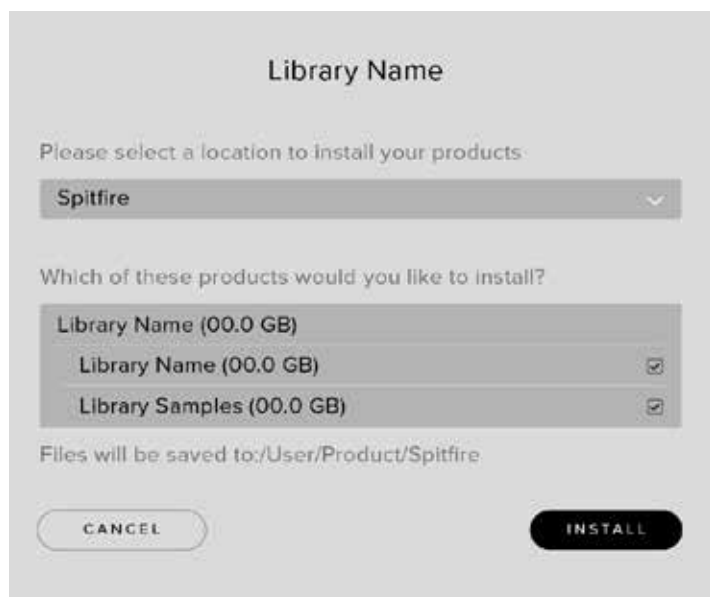


THE SPITFIRE APP PREFERENCES



If this is your first time using the Spitfire Audio App for a download you may wish to first navigate to the Settings tab. Here you can set the Default Content location for where you wish to download your libraries. You can also you can set the default VST2 install location to the folder where your DAW expects to find VST files.

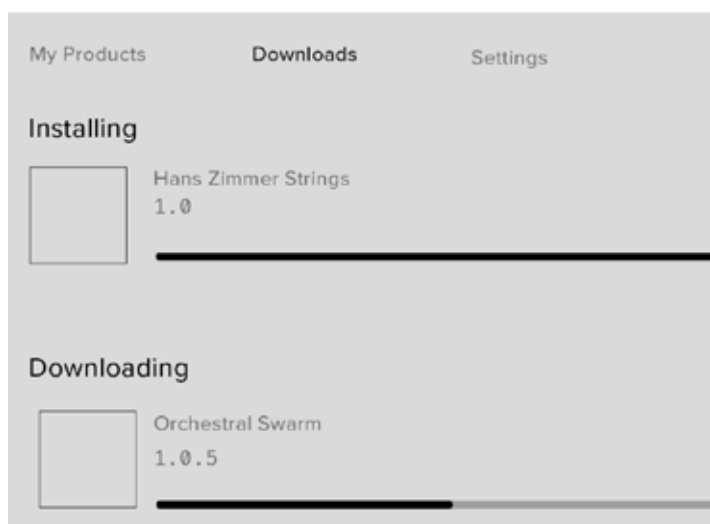
Here you can also enable Auto Login to save time in future.



Once you are happy with your preferences, simply click the Install button for the library. This is either directly on My Products tab under the library artwork, or it can be found by clicking on the library image and clicking the install button on the page that appears.

Clicking either of these will prompt you for a location, the default content location in your preferences will be suggested but you can select any suitable location. If installing from a hard drive, ensure that you choose the drive as the location.

Once you are happy with the location click Download.



After clicking install you will be directed to the Downloads tab where you can watch the progress if you like. You can of course leave the Downloads tab and start other downloads but at this point you should leave the Spitfire App open until the download completes.

THE DEDICATED PLUGIN

Unlike many Spitfire libraries, you don't need Kontakt Player or the full Kontakt version to run this library. Eric Whitacre Contrast is its own, self contained plugin built for VST, AU and AAX, so once you've downloaded and installed you're ready to go.

LOGIC PRO X

- On a fresh project, a track dialogue box will automatically pop up
- Choose 'Software Instrument', and then look beneath the 'Instrument' dropdown
- Select AU Instruments > Spitfire Audio > Eric Whitacre Contrast.

CUBASE

- Right-click the track window and choose 'Add Instrument Track'
- Underneath the 'Instrument' dropdown, choose Eric Whitacre Contrast.
- Select 'Add Track'

PRO TOOLS

- Go to the 'Track' menu at the top of the screen, and select 'New'
- In the pop-up, select Stereo and Instrument Track, and press 'Create'
- In the first Insert slot, select multichannel plug-in and 'Instrument'
- You should see the Eric Whitacre Contrast plugin available as an option

ERIC WHITACRE CONTRAST STANDARD INTERFACE

THE ERIC WHITACRE CONTRAST STANDARD INTERFACE



OPENING YOUR FIRST PRESETS

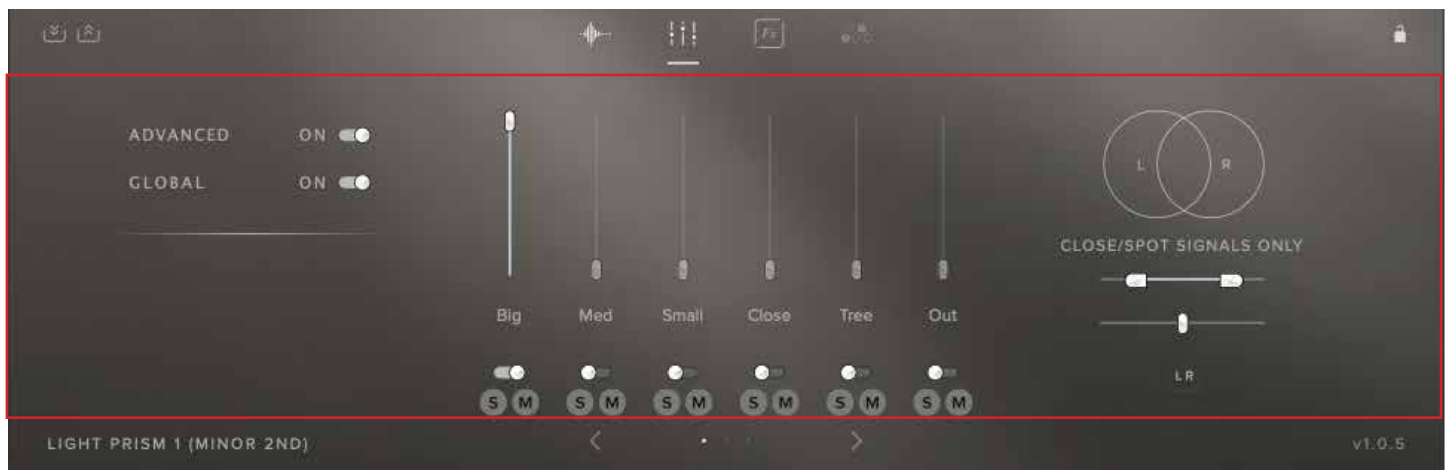
When you first open Eric Whitacre Contrast, this is what you will see. It opens with the Tutti: All Prisms patch.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. TECHNIQUE SELECTOR

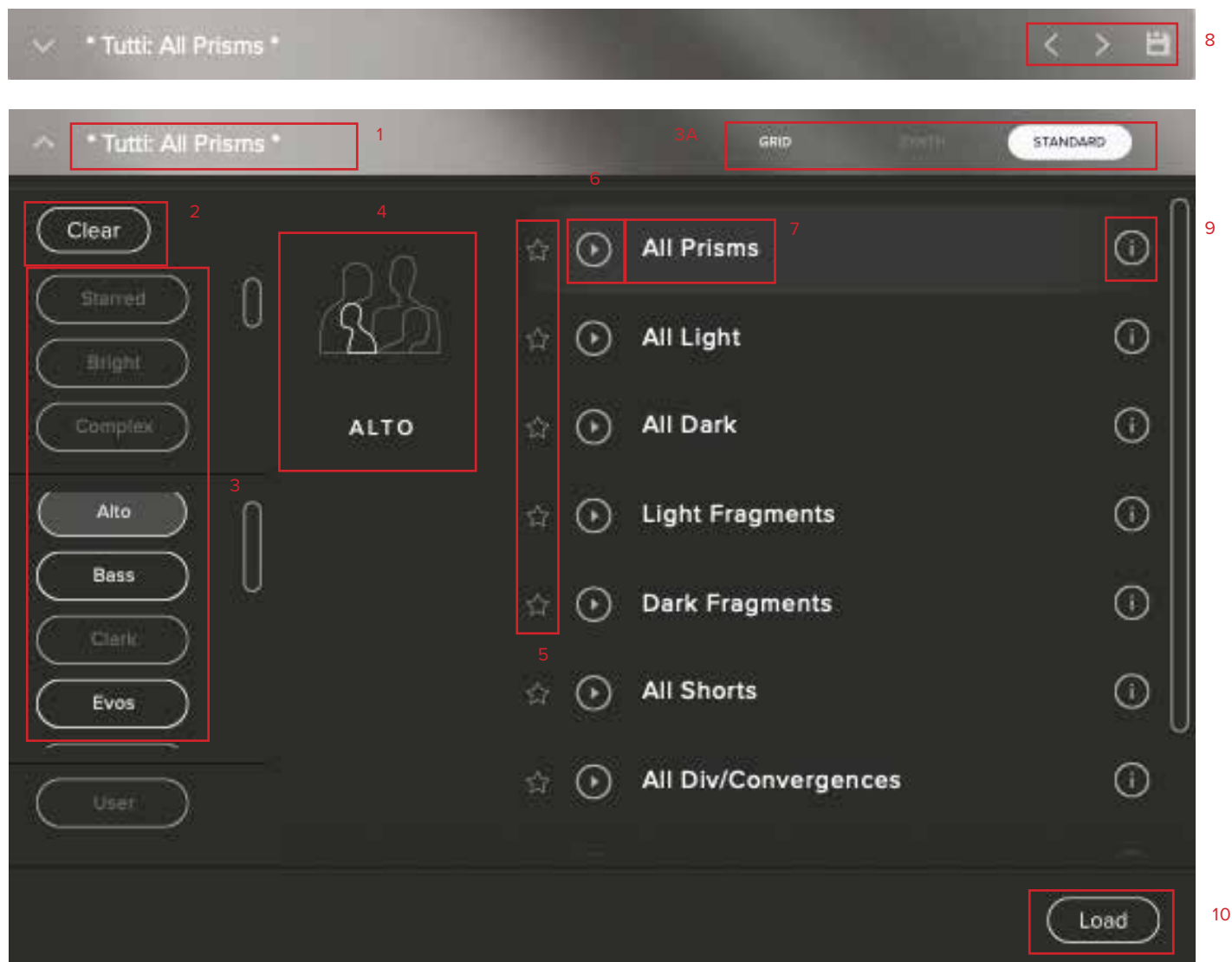


5. SIGNAL MIXER

6. FX CONTROLS

7. KEYBOARD & INFO

STANDARD PRESET SELECTOR



1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS (MAIN)

Click on a filter to only show presets grouped by the chosen filter.

3A. MODE FILTERS

Click on a mode filter to only show those presets grouped by the mode filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "Starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.

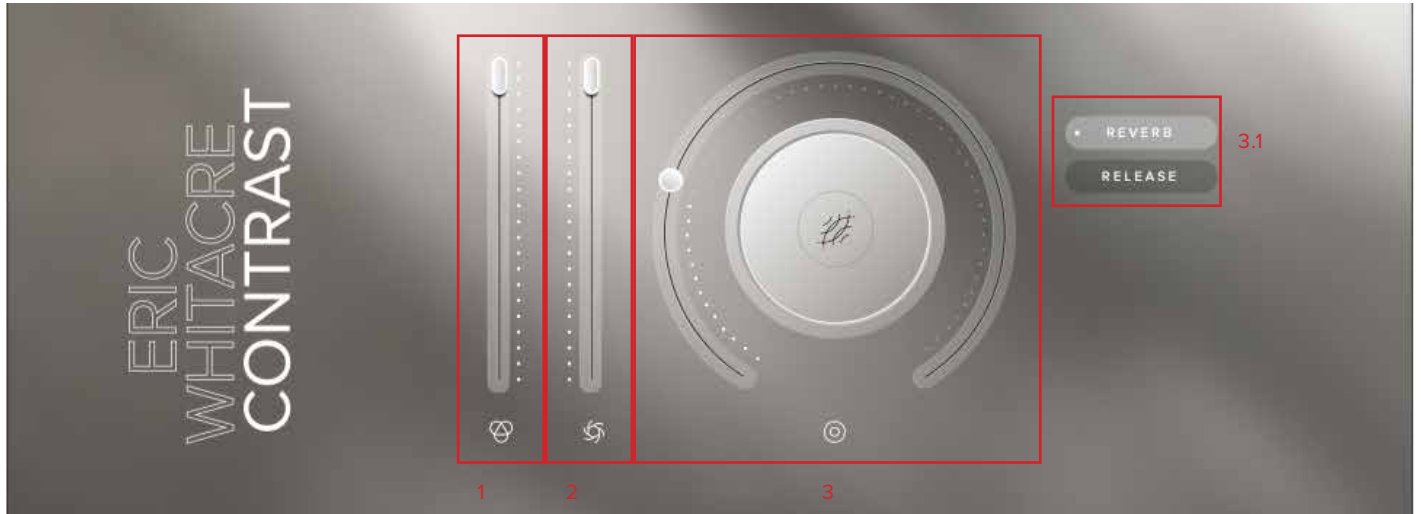
9. INFORMATION

Hover over the 'i' icon to see further information about the preset.

10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

STANDARD MAIN CONTROLS



1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

For long techniques, this will increase or decrease the dynamic being played, for short techniques this will limit the lowest velocity playable, essentially acting as a dynamic range compressor.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

3.1 CLICK: Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

REVERB: Controls the amount of reverb being added.

RELEASE: Allows you to change the amount of release trigger you hear. Only applies to the Long patches.

STANDARD TECHNIQUE SELECTOR



1. TECHNIQUE SWITCHER

Click to select a technique. Shift-Click to select multiple techniques. The black dot in the top left shows which technique(s) will play, the black outline shows which technique will be affected by any changes you make to the other options in this page.

2. VIEW SELECT

Choose between the Technique Selector, Mixer and Effects. The Mixer and Effects are covered in different chapters of this manual.

3. TECHNIQUE NAVIGATION

Click the right arrow to access additional techniques.

4. KEYSWITCH ADJUST

Click and drag to move the keyswitches to the left or right on your keyboard.

5. LOCK

Click here to lock off the technique section and prevent any unwanted changes.

6. TECHNIQUE TRIGGER

With the technique trigger section you can choose to trigger techniques using various parameters:

KEYSWITCH: Pick a key on the keyboard that will select this technique. The selected keys will show up in green for unselected techniques and in orange for selected techniques.

CC RANGE: Choose a CC# and a range of values (or a single value) for the control that you want to trigger this technique.

VEL. RANGE: Switch technique based on how hard you are playing! You might want to trigger longs when playing softly and pizzicato when playing hard.

MIDI CHANNEL: Switch techniques based on the incoming MIDI channel.

SPEED: Switch technique based on the speed of playing. Specify the time interval between notes to switch to a particular technique.

PROGRAM CHANGE: Switch technique based on program change messages sent.

7. ACTIVATE

Choose between “NORMAL” and “LATCH” for your technique switching.

8. ROUND ROBINS

Round robins are a way to ensure that repeated notes don't sound robotic and unnatural. We record the same note multiple times and then cycle through them. Here you can choose to reduce the number of round robins that are being used.

9. RESET ON TRANSPORT

If you're worried about the effect of the round robins making each run through of your session sound different, you can choose to reset the round robins using the DAW transport.

10. RESET FROM KEY

You can also reset the round robins using a keyswitch. Choose that keyswitch here.

11. OPTIONS

Add additional round robin options to the technique, including neighbouring zones, and various layering options.

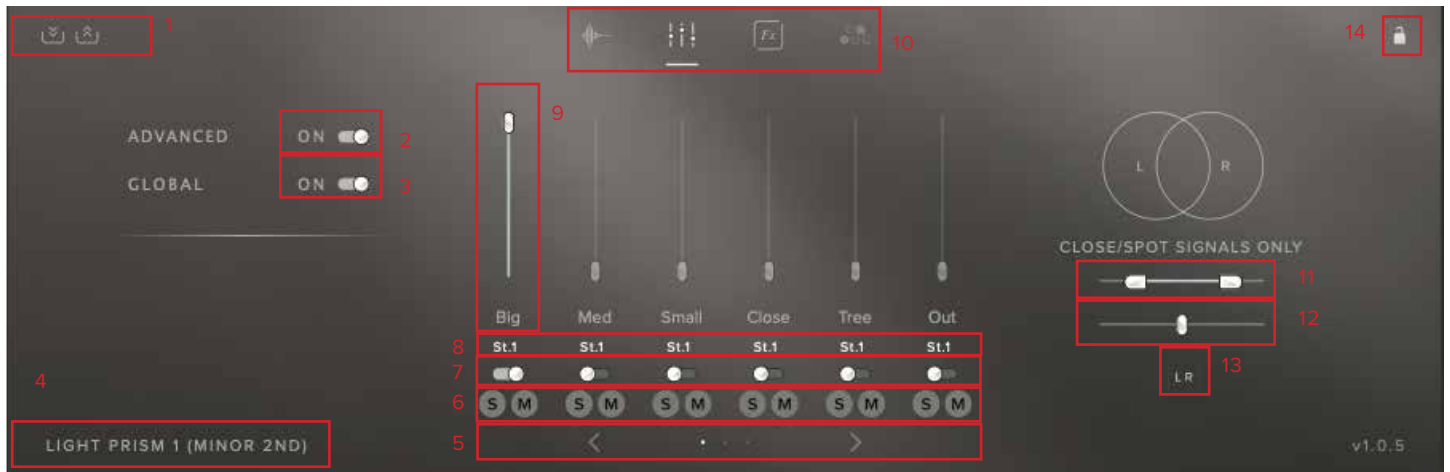
12. TRANSPOSE

Transpose the instrument up or down in 1 semitone increments.

13. TECHNIQUE EDITOR

Opens the Techniques Editor, allowing you to customise and edit your preset (see [pg. 19](#)).

SIGNAL MIXER



1. MIXER PRESETS

Load and save your own mixer presets here, this is a good way for you to share your mixes across different instruments and presets. Click on the down arrows to save and the up arrows to load.

To rename a user preset after saving or to delete a preset, browse to Eric Whitacre Contrast > Presets > Mix in the finder and edit the .mpreset files.

2. ADVANCED

By default, the mixer will load up in the advanced view, toggle off for the simple view.

In this view, you can simply adjust how close the instruments sound with a single fader.

3. GLOBAL

When switched off any changes to mixer will only affect the technique you have selected.

4. TECHNIQUE NAME

5. ARROWS

Click left and right to see another page of signals.

6. SOLO / MUTE

Click S (Solo) to isolate that signal. Hear multiple signals isolated by clicking S below multiple signals.

Click M (Mute) to silence a signal whilst keeping it active. Silence multiple active signals by clicking M below multiple signals.

Holding 'shift' and clicking solo allows the user to solo more than one channel if desired.

Alt+click on a solo unsolos all

Alt+click on a mute unmutes all

Alt+click on a mute removes all mutes but leaves solos and vice versa.

CMD+Click snaps level to 100% (and turns the signal on)

7. SIGNAL ON/OFF

Here you can turn signals on or off (you can also turn them on by fading them up). If you turn a signal on, pay attention to the LED in the top left of Eric Whitacre Contrast, if it is flashing red, it means that the samples are still loading into RAM and you should wait before playing again to avoid glitches.

8. MULTI OUTPUTS

When active, click below the signal fader to assign that signal to a different stereo output. This allows the users to keep signals separate in the DAW when mixing.

9. SIGNAL FADER

Adjust the level of each signal here, right-click to learn MIDI CC# automation.

10. VIEW SELECT

Choose between the Technique Switcher, Mixer and Effects.

11. STEREO WIDTH

Adjust the stereo width of the close

Right-click to assign to a MIDI CC#. Affects Close signals only.

12. PAN

Adjust the position of the close signals (1, 2, Close Ribbon and Pop Close) within the stereo field.

13. INVERT

Click to swap the left and right channels.

14. LOCK

Click to lock the Mixer. This will prevent further changes to the mixer by CC or Mouse.

EFFECTS



1. VIEW SELECT

Choose between the Technique Selector, Mixer and Effects. The Technique Selector and Mixer are covered in different chapters of this manual.

2. TECHNIQUE NAME


3. REVERB

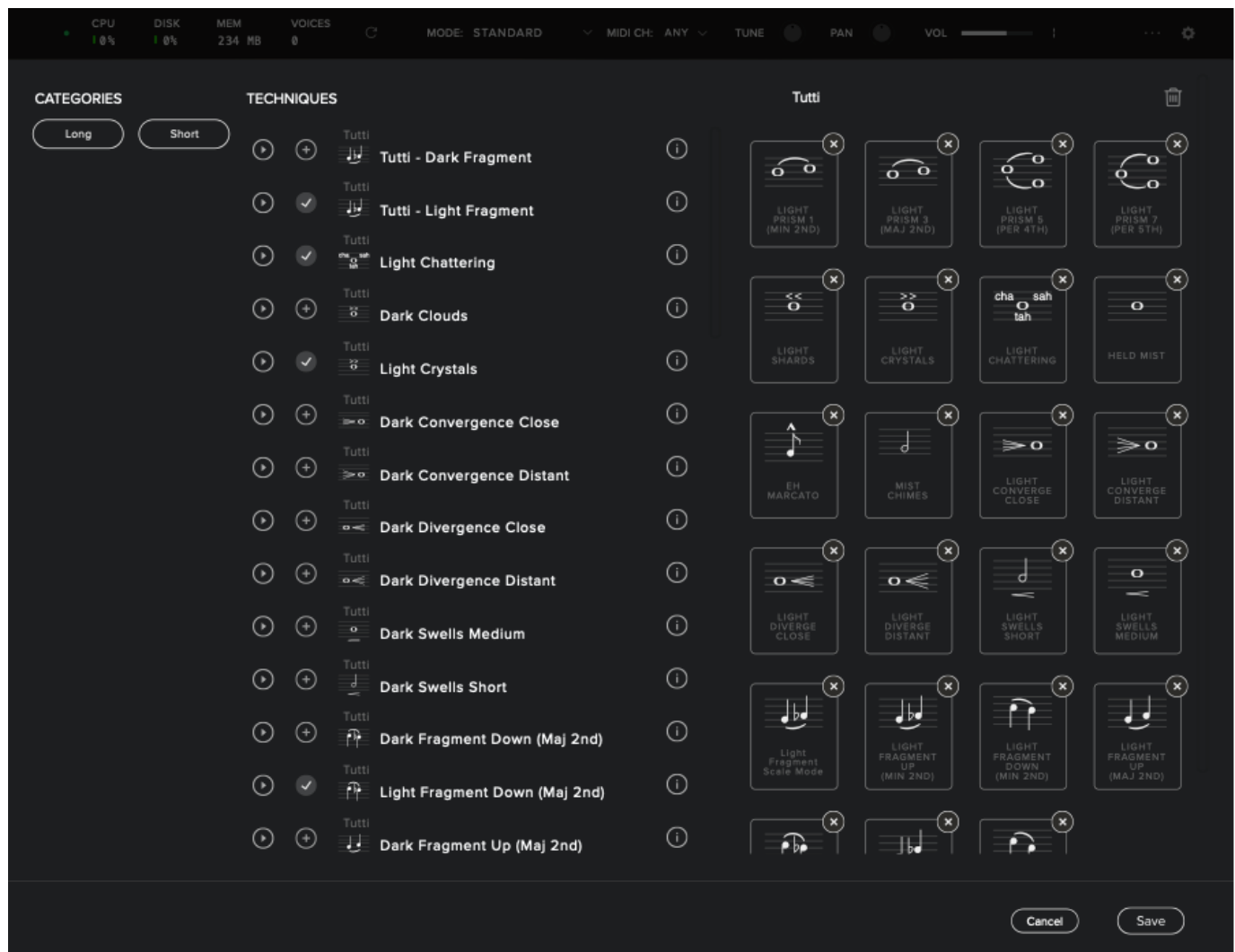
Controls the amount of reverb being added.

4. RELEASE

Allows you to change the amount of release trigger you hear. Only applies to the Long patches.

STANDARD TECHNIQUE EDITOR

The Technique Editor will allow you to both add and remove techniques from your current preset, as well as re-arranging the order of the techniques to your own personal preference. This is opened by selecting the pencil icon  (see [pg. 15](#)).



- The left ‘Categories’ panel allows you to filter between all available techniques for this specific preset.
- The central ‘Techniques’ panel shows all available techniques for each preset. Click the ‘+’ to add techniques back into your current preset.
- The panel on the right is where your current articulations are displayed. Click and drag these to re-arrange the order. By selecting the ‘x’ in the top-right corners, you can remove a technique from your preset. Click the ‘trash-can’ in the upper corner to remove all techniques completely in a single click.
- Once you’re done, click ‘Save’. If you have made a mistake and don’t want to save, choose ‘Cancel’ instead to go back to your previous setting.

ERIC WHITACRE CONTRAST SYNTH INTERFACE

THE ERIC WHITACRE CONTRAST SYNTH INTERFACE



OPENING YOUR FIRST PRESETS

When you first open Eric Whitacre Contrast (Synth Interface), this is what you will see. It opens with the eDNA: eDNA patch.

1. TOP MENU

2. PRESET SELECTOR

3. MAIN CONTROLS

4. SOUND BAYS

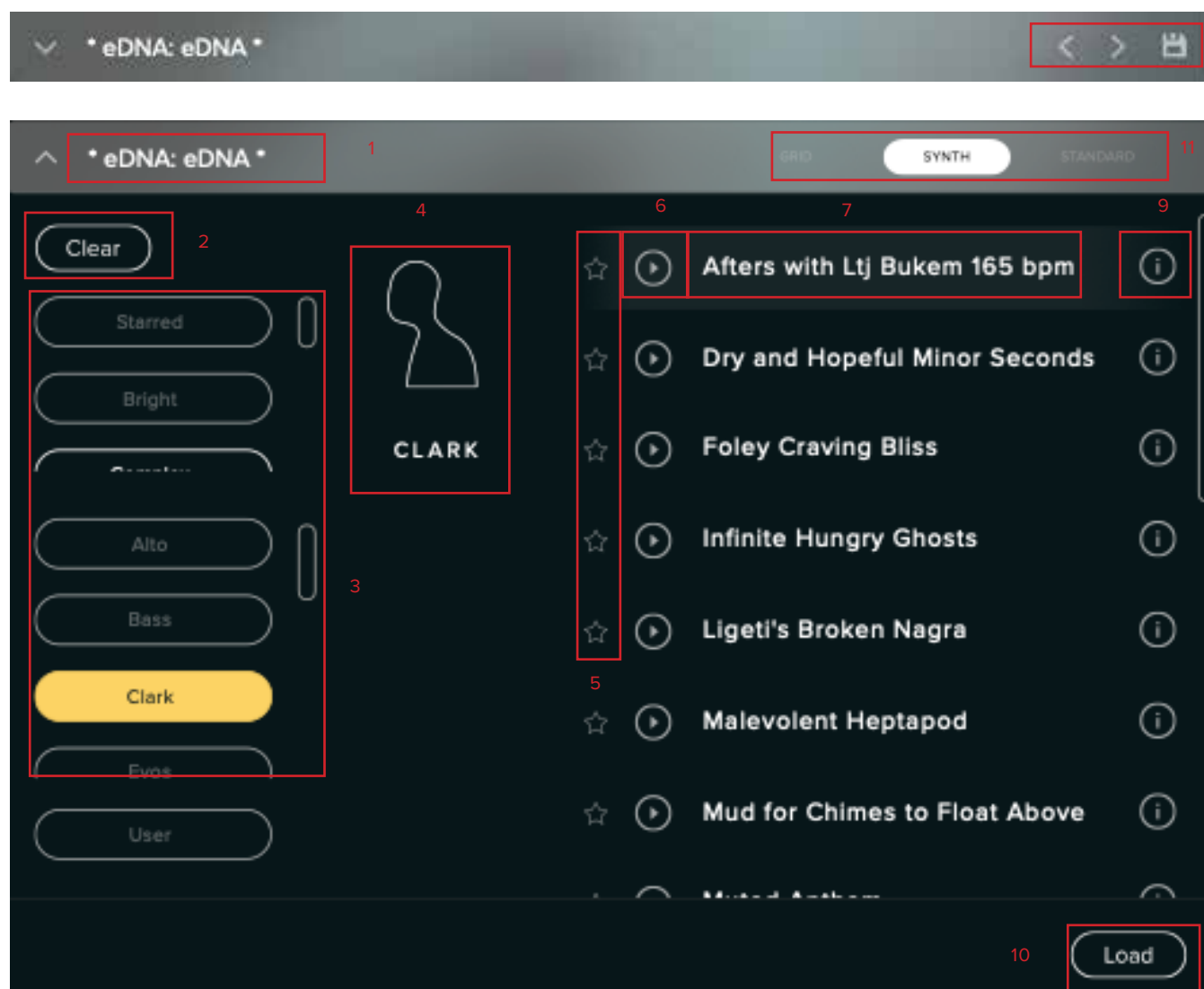
5. WOBBLES

6. ENVELOPE

7. MIXER

8. KEYBOARD & INFO

SYNTH PRESET SELECTOR



8

1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those presets grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the “starred” filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.

9. INFORMATION

Hover over the 'i' icon to see further information about the preset.

10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

11. MODE FILTERS

Click on a mode filter to only show those presets grouped by the mode filter.

.

SYNTH MAIN CONTROLS



1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

Crossfader - controls the mix % between Bay A and Bay B.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

3.1 CLICK: Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

A HPF FREQ: Adjust the high-pass frequency filter for bay A.

A LPF FREQ: Adjust the low-pass frequency filter for bay A.

A ADSR AT: Adjust the attack time of the amplitude envelope for bay A.

B HPF FREQ: Adjust the high-pass frequency filter for bay B.

B LPF FREQ: Adjust the low-pass frequency filter for bay B.

B ADSR AT: Adjust the attack time of the amplitude envelope for bay B.

EDNA INTERFACE



SOUND BAYS

The Sound Bays display which sounds are loaded (2) and allow you to favourite (1) and mute (5) the sound as well as swapping the bays with the button in the centre (6).

You can also browse for, and load, different sounds from the browser (2), as well as

unloading the sound (3) and navigating back and forth through the available sounds (4).

Finally, use (7) to view the main eDNA panel, (8) to view the FX pages, and (9) to view the Gate Sequencer.



WOBBLES

Wobbles are low frequency oscillators (LFOs) which are linked to Volume, Pitch and Filter.

Each of these has a frequency (1) and amount (2) which you can change by clicking and dragging up and down. These can also be assigned to your MIDI controller by right clicking (control clicking on Windows).



ENVELOPE SECTION

This section is made up of the Filters and ADSR.

Filters - Two filters, low-pass (cuts frequencies above the cutoff point) and high-pass (cuts frequencies below the cutoff point).

Click and drag the curve (1) up and down to adjust the frequency cut off of the filter. Pull the slider (2) left to right to adjust the resonance of the filter.

ADSR - The ADSR controls the amplitude envelope of the sound.

Adjust the attack (3) to create a slow or fast fade to your sound.

The Decay (4) drops the volume to Sustain level (5).

Release (6) sets the time it takes the sound to decay to 0dB after you release a note.



SAMPLE / NOTE CONTROLS

1. Tune - Adjusts the pitch of the sample in 50 cent (quarter tone or half semitone) steps. To have a smooth dial (which moves in 5 cent steps) click SHIFT and then move the knob.

2. Pan - Moves the instrument within the stereo field left and right.

3. Offset - Is the quickest way of changing the samples you're using. Use this in conjunction with the tune knob to get the desired effect.

In context: offsetting by + 7 keys, you will hear the sample for the note 7 keys higher. If you then tune down 7 semitones you will hear the correct note with a different sample. Offset - Is the quickest way of changing the samples you're using. Use this in conjunction with the tune knob to get the desired effect.

4. Trim - Is a gain stage. It helps you tweak the volume balance between sound bay A & B.

In Context: use this if a Bay A instruments needs balancing against Bay B when the x-fade slider passes through the middle position.

Note: Holding ALT while moving a control will move Bays A and B together at the same value.

5. Glide ON - This activates the Glide Control.

6. Glide amount - Slide this amount up to increase the time it takes to reach the target note.

Bend Controls - These control what happens when you use the pitch bend wheel. This is a parameter that is independent between Bay A & B.

7. Bend Amount - This controller sets the extreme bend amount up to 2400 cents.

8. % Bend - This controller then sets how much in % the pitch bends. For example, if you set the right to 2400 cents, then the left to -100% you get a bend of -2400 cents. If you put the left slider to +50% you get a bend of +1200 cents. This is so you can specify how far you want to bend and then easily bend it.

9. Clone On - This activates the clone control.

10. Coarse Tune - This tunes the clone up and down in 100 cent (1 semitone/halfnote) steps to +/- 1200 cents (1 octave).

11. Fine Tune - This tunes the clone further in smaller increments +/- 100 cents (1 semitone/halfnote).



OSCILLATE MIXER

This mixer crossfades between the sound in Bay A and Bay B.

1. Oscillate On - Switch this to turn on the Oscillator

2. Stop On Release - this returns the fader to the 50/50 position on note release. When this option is off the x-fader returns to 50/50, after the sounds in Bay A and B have stopped playing.

3. Speed - Synced to your host DAW tempo, adjust up or down to affect the frequency of the Oscillator.

4. Direction Strength - These control the amount the XFader travels in each direction. Both sliders at 50% will oscillate half way in and out of each bay.

5. The X-FADER - This is the cross fader between Bay A & B.

6. Start/ Phase - This slider controls where the X-Fader starts and which direction it moves first.

7. Oscillator Shape - These toggle between the standard 'equal' shape moving left and right, to a more jagged shape to uni-directional.

SYNTH MASTER FX



These FX are direct inserts on Sound Banks A and B.



EQ

3 bands to adjust the frequency spectrum.

Frequency - Change the frequency of the relevant band of the equaliser.

Q - Change the width of the frequency the band is controlling.

Gain - Control the gain of the band at the chosen frequency.



GRAIN

Granular FX.

Delay - The time offset within the delay line from which grains are generated.

Delay Spread - Random distribution of delay times, measured as a percentage.

Duration - The duration of each grain.

Duration Spread - Random distribution of grain durations, measured as a percentage.

Grain Freq - The frequency at which new grains are generated.

Freq Spread: Random distribution of grain frequencies, measured as a percentage.

GRAIN contd.

Tuning - The pitch tuning of grains in semitones.

Tuning Spread - Random distribution of grain tune as measured as a semitone from the grain tune parameter.

Tuning Quantise - Quantisation of the tuning value after randomisation. This quantisation is performed to a number of different intervals, chord shapes and scale patterns.

Mix - Wet/dry mix of the granular FX.



AUX

8 x FX sends directed to the AUX FX section. These will not be heard unless activated in the AUX FX section.

2 x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Activate these and adjust the settings in the AUX FX returns area.



TAPESAT

Tape saturation emulates gentle compression and distortion of recording to tape.

Gain - Control the input gain of the signal sent to the tape saturation effect.

Warmth - Adjust the warmth timbre of the tape saturation effect.

HF Rolloff - Control the high frequency roll off of the tape saturation effect.

Output - Control the overall output level of the tape saturation effect.



FLANGER

A Flanger splits the signal and delays one version. The delayed version is then modulated and fed back into the input. These controls can be linked to MIDI controllers or automated to create interesting movement.

Depth - Control the overall depth of the flanger effect.

Feedback - Control the amount of feedback in the flanger effect.

Speed - Control the frequency at which the flanger is moving.

Phase - Control the amount of phase introduced into the flanger effect.

Colour - Change the overall timbre of the flanger.

Dry / Wet - Adjust the balance between the unprocessed signal, and the pure flanger effect signal.



CONVO

Convolution is an Impulse Response (IR) reverb.

PreDelay - Set the delay before the convolution effect.

Dry / Wet - Adjust the balance between the original signal, and the processed signal.

Drop-down Menu - Choose from a range of different impulses.



LIMITER

Limiters are a safeguard against clipping of the overall output signal, with a ratio of 1:100 and a fast attack.

Input Gain - Control the level of the signal to the limiter.

Release - In ms, control the time it takes for the limiter to release.

Output - Change the overall output level of the limiter effect. Compensates for any gain reduction.



NOISEFX

Noise Generator.

Control the level of the added noise.

Change the noise type using the dropdown menu.

SYNTH AUX FX



Under Aux FX are all the controls from the AUX tab.

You will send signal content to these FX via the Aux section of Master FX, Bay A FX and Bay B FX.



DELAY 1&2

Time - The delay time in notation. For example 1/8 = a delay time of 1 quaver / 8th note. Locked to host tempo

Damp - Control the dampen effect on the delayed signals.

Pan - Set the width of the panning of the delay effect.

Feedback - Controls the amount of repetitions that occur.

Return - Overall FX volume level.



REVERB 1&2

Pre Delay - Adjust the onset of the reverb in ms.

Size - Increase the size to give the impression of a larger room.

Stereo - Increase the stereo width of the reverb.

Colour - Change the timbre of the reverb.

Damp - Control the overall dampening of the reverb effect.

Return - Overall FX volume level.



CONVOLUTION

Pre Delay - Adjust the onset of the convolution effect in ms.

Return - Overall FX volume level.

Drop-down Menu - Choose from a range of different impulses.



CHORUS

Depth - Control the overall depth of the chorus effect.

Speed - Control the frequency of the chorus effect.

Phase - Control the amount of phase introduced into the chorus effect.

Return - Overall FX volume level.



FLANGER

Depth - Control the overall depth of the flanger effect.

Feedback - Control the amount of feedback in the flanger signal.

Speed - Control the frequency at which the flanger is moving.

Phase - Control the amount of phase introduced into the flanger effect.

Colour - Change the overall timbre of the flanger.

Return - Overall FX volume level.



PHASER

Depth - Control the overall depth of the phaser effect.

Feedback - Control the amount of feedback in the phaser signal.

Speed - Control the frequency at which the phaser is moving.

Phase - Control the amount of phase introduced into the phaser effect.

Return - Overall FX volume level.

SYNTH BAY A FX



These FX are direct inserts which affect the sound in Bay A.

The Aux send signals to the AUX FX.



SHAPe

Associated with a talk box effect, a filter which can target the vowel sounds.

Talk - Control the talk amount of the Shape formant filter.

Sharp - Control the sharpness of the Shape formant filter.

Size - Control the size of the Shape formant filter.



PHONIC

Similar to Shape, this is another filter emphasising vowel sounds.

Cutoff - Control the cutoff of the Phonic vowel filter.

Resonance - Control the resonance of the Phonic vowel filter.



PEAK

A traditional filter found in early synthesis, a Ladder Peak filter that emphasises frequencies at the cut off point

Cutoff - Control the cutoff frequency of the Peak ladder filter.

Resonance - Control the resonance of the cut off frequency of the Peak ladder filter.

Gain - Control the overall gain of the signal through the Peak ladder filter.



AMP

A typical guitar amplifier FX.

Bass - Modifies bass frequencies.

Mid - Modifies mid frequencies.

Treble - Modifies high frequencies.

Presence - Boosts upper mid frequencies.

Preamp - Use this to increase drive and distortion.

Output - Control the overall gain of the signal through the amplifier effect.



DISTORTION

Another traditional filter found in early synthesis, a Ladder Peak filter that emphasises frequencies at the cut off point

Drive - Control the drive of the distortion effect.

Damp - Control how much the distortion effect is dampened.

Output - Overall volume output after the FX.



FLANGER

Depth - Control the overall depth of the flanger effect.

Feedback - Control the amount of feedback in the flanger effect.

Speed - Control the frequency at which the flanger effect is moving.

Phase - Control the amount of phase introduced into the flanger effect.

Colour - Change the overall timbre of the flanger.

Dry/Wet - Control the amount of unaffected and pure flanger signal you want to hear.



CHORUS

Depth - Control the overall depth of the chorus effect.

Speed - Control the frequency of the chorus effect.

Phase - Control the amount of phase introduced to the chorus effect.

Dry/Wet - Control the amount of unaffected and pure chorus signal you want to hear.



AUX

8 FX sends. NOTE: These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser.

Turn the sends on, and adjust the FX settings in the AUX FX returns area.

SYNTH BAY B FX



These FX are direct inserts which affect the sound in Bay B.

The Aux send signals to the AUX FX.



FORM

Another filter associated with a talk box effect, a filter which can target the vowel sounds.

Talk - Control the talk amount of the Form formant filter.

Sharp - Control the sharpness of the Form formant filter.

Size - Control the size of the Form formant filter.



SONANT

Similar to Phonic.

Cutoff - Control the cutoff of the Sonant vowel filter.

Resonance - Control the resonance of the Sonant vowel filter.



NOTCH

Similar to Peak however the Notch Filter cuts two bands either side of the cut off point.

Cutoff - Control the cutoff frequency of the Notch ladder notch filter.

Resonance - Control the resonance of the Notch ladder notch filter.

Gain - Overall volume output after the FX.



DIGITAL

Bits - Set the number of bits of the digital bit crusher.

Sratio - Adjust the rate of the digital bit crusher.

Noise - Control the amount of noise introduced as part of the effect.

Colour - Adjust the overall timbre of the effect.

Output - Overall volume output after the FX.



BIAS

A saturation based Amplifier.

Saturate - Control the overall amount of saturation of the bias effect.

Output - Overall volume output after the FX.



CONVOLUTION

Pre Delay - Set the delay before the convolution effect, in ms.

Dry / Wet - Adjust the balance between the unaffected signal, and the processed signal.

Drop-down Menu - Choose from a range of different impulses.



PHASER

Depth - Control the overall depth of the phaser effect.

Feedback - Control the amount of feedback in the phaser effect.

Speed - Control the frequency at which the phase is moving.

Phase - Control the amount of phase introduced into the phaser effect.

Dry / Wet - Adjust the balance between the unaffected signal, and the processed signal.



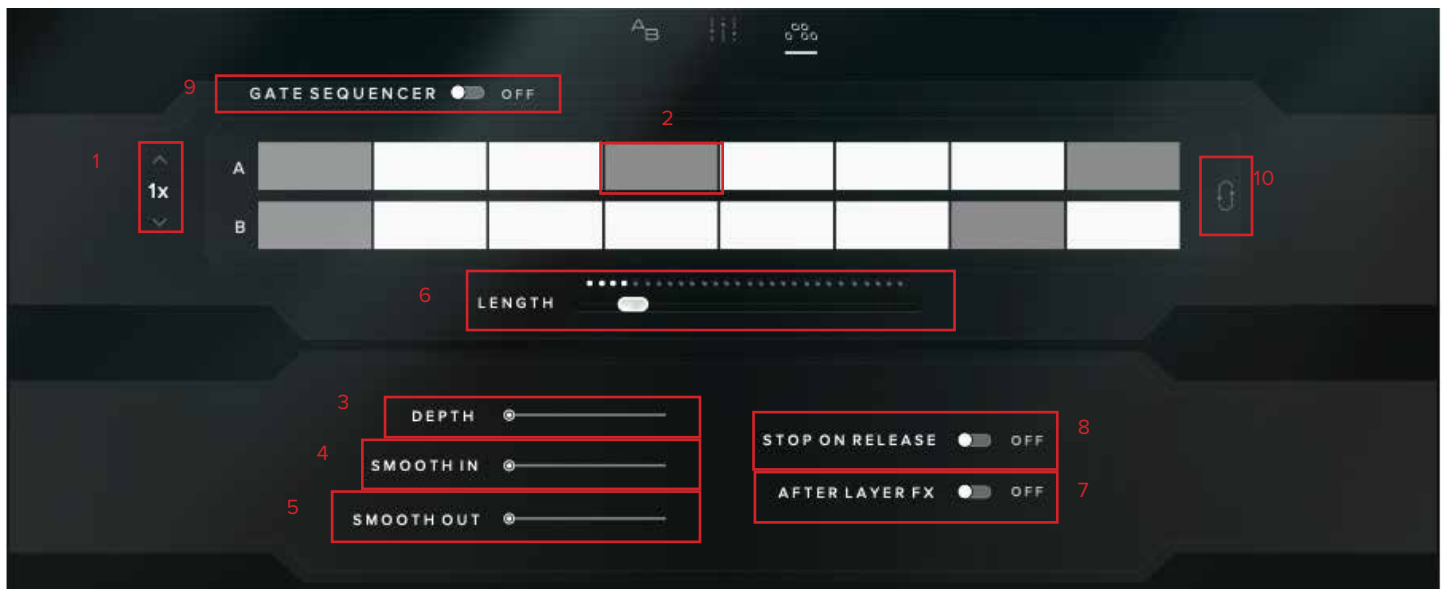
AUX

FX sends. NOTE: These will not be heard unless activated under the AUX FX section.

2x Delay and Reverb.

Convolution, Chorus, Flanger and Phaser. Turn the sends on, and adjust the FX settings in the AUX FX returns area.

SYNTH GATE SEQUENCER



1. Speed - Adjusts the speed of your gate sequence in relation to your DAW tempo.

2. Gate Cell - Click these in / out to activate a sequence.

3. Depth - Control how much of the signal is affected by the gate sequencer.

4. Smooth In - Changes the shape of the front of the gate and smooths it in.

5. Smooth Out - The amount of tail the gate has.

6. Division Slider - If you need more or fewer steps than the default length, use the division slider. This will not affect the gate speed, but the number of steps in your pattern.

7. After Layer FX - This switches the gate stage to after the bank FX.

8. Stop on release - Switches the gate engine off when you release your sound.

9. Gate Sequencer - Switches the machine on or off.

10. Flip - This swaps the A/B sequence around.

We have also have some quick keys that help you tweak and experiment quickly and easily:

- Holding shift toggles a range of cells (i.e. press the 2nd cell, hold shift, press the 10th cell - cells 2-10 will change)

- Holding ALT affects both A and B cells (same as ALT and knob twiddling)

- Holding CMD/CTRL (Mac/PC) and clicking inverts the current sequencer track. On becomes off and vice versa.

ERIC WHITACRE CONTRAST GRID INTERFACE

THE ERIC WHITACRE CONTRAST GRID INTERFACE



OPENING YOUR FIRST PRESETS

When you first open Eric Whitacre Contrast, this is what you will see. It opens with the Evos: Tutti Evos patch.

1. TOP MENU

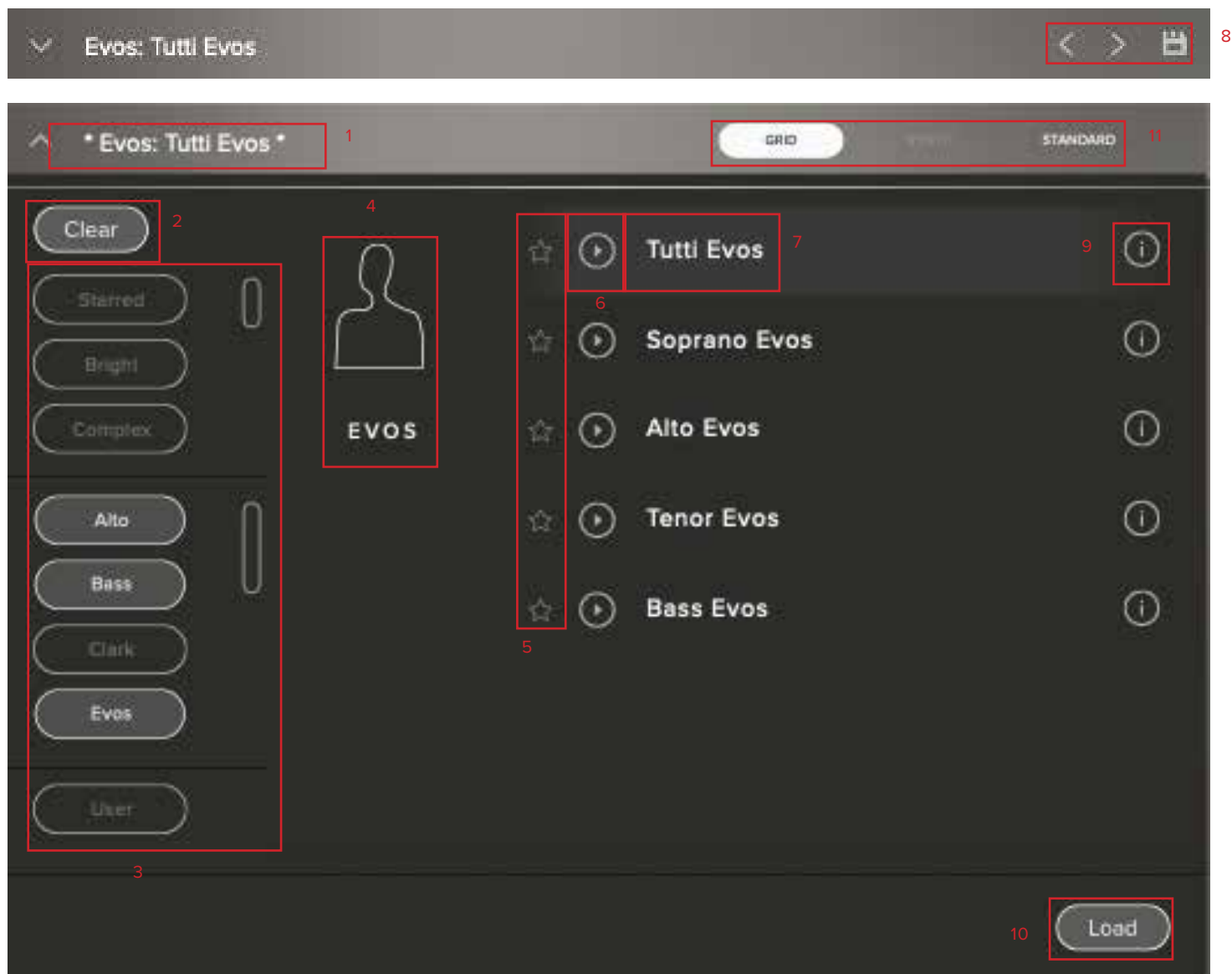
2. PRESET SELECTOR

3. MAIN CONTROLS

4. NEW KIT AND RANDOMISATION SELECTOR

5. KEYBOARD & INFO

GRID PRESET SELECTOR



1. PRESET NAME

Here you can see the currently selected preset.

2. CLEAR FILTERS

This button becomes available once filters are in use. Click here to show all instruments at once.

3. FILTERS

Click on a filter to only show those presets grouped by the filter.

4. INSTRUMENT GROUP

As you scroll through the available presets, the instrument group is displayed here.

5. STAR

Favourite to add to the "Starred" filter.

6. PREVIEW

Play back a short example of the preset without having to load it. Enormously helpful when choosing a sound.

7. PRESET LIST

Scroll through the list of presets here. Double-click to load a preset, or click the 'Load' button.

8. NEXT, PREVIOUS AND SAVE

With the presets view collapsed, you will be able to see the Next, Previous and Save icons.

Next and Previous will take you to the next available preset - if you have a filter enabled, you will scroll through the filtered set of presets.

Save allows you to save your own preset: click Save, name the preset, and it will then appear under the 'User' filter.

9. INFORMATION

Hover over the 'i' icon to see further information about the preset.

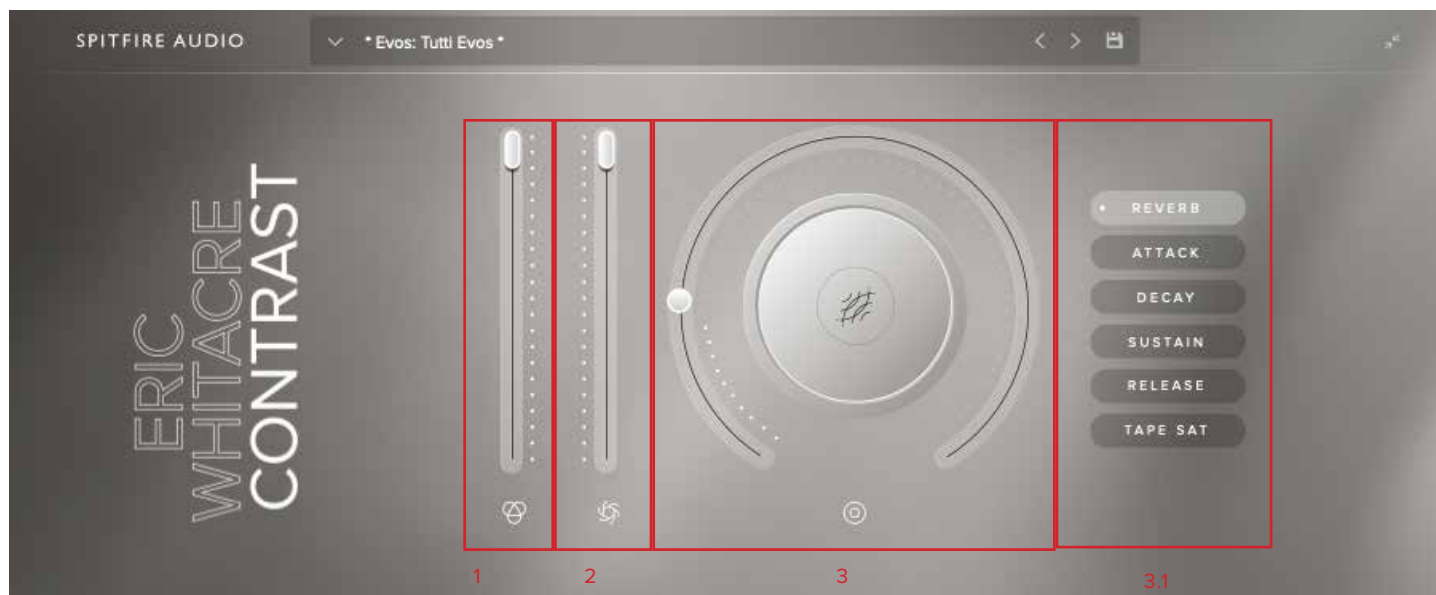
10. LOAD

Select a preset and click on 'LOAD' (or double-click the preset) to use.

11. MODE FILTERS

Click on a mode filter to only show those presets grouped by the mode filter.

GRID MAIN CONTROLS



1. EXPRESSION

Adjusts the level of the technique.

2. DYNAMICS

Adjusts the dynamics of the rolls and loops.

3. KNOB

The configurable knob allows you to control any of the other available parameters for the particular technique.

3.1 CLICK: Click and you will be able to assign any of the remaining available controls to the knob.

Right click on any of these controls to assign them to a MIDI controller. When you assign a MIDI controller to a parameter via the knob, the MIDI controller will follow the parameter rather than being permanently assigned to the knob.

REVERB: Controls the amount of reverb being added.

ATTACK: Controls the attack time of the signal.

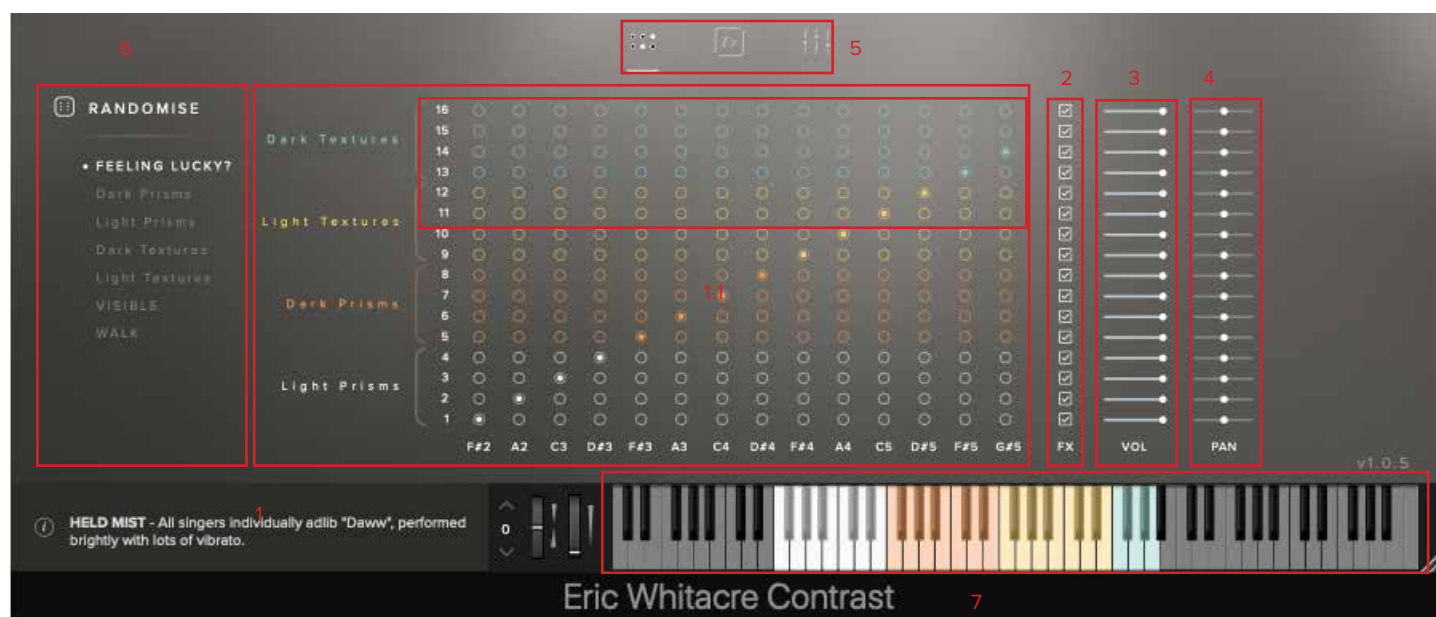
DECAY: Controls the decay time of the signal.

SUSTAIN: Adjusts the amount of sustain applied.

RELEASE: Allow you to change the amount of release trigger you hear.

TAPE SAT: Adjusts the amount of tape saturation applied.

THE GRID



1. THE GRID

Assign techniques to ranges across the keyboard by clicking on circles on the grid. Lit circles (sometimes referred to as pegs) show where the techniques are currently assigned.

The circles behave like toggles - click on them to select a technique and they will automatically disable any circle on the same Y axis. On the X axis are the pitch centres, on the Y axis are the techniques. The different categories are colour coded, scroll vertically to see more categories.

1.1 THE GRID WARP MIXES:

Each row in every category represents a different Warp signal.

TIP: Holding down CMD/CTRL while clicking a note value will assign that technique to all note centres vertically. Holding down SHIFT whilst clicking a note value will draw a diagonal line from the first selected note value. I.e. click D1 16 then hold shift and click D#3 1, you'll get a diagonal line from top left to bottom right.

2. FX

These check boxes toggle whether the technique in this row will be sent to the FX or not.

3. VOLUME

These faders adjust the level of each technique.

4. PAN

Pan each technique left or right.

5. NAVIGATION BUTTONS

These buttons switch views between the main grid and the FX view.

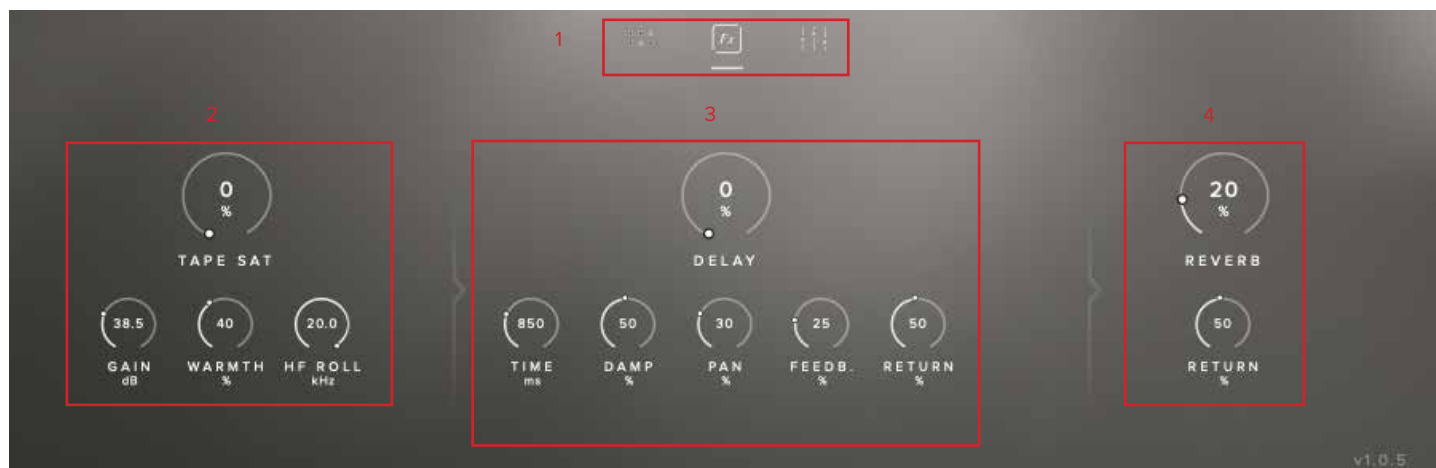
6. RANDOMISE

Clicking on the options under this heading will assign techniques randomly within each category.

7. KEYBOARD

Shows playable range for each technique. The keys will also become coloured according to the category each key is assigned to.

THE GRID EFFECTS



1. VIEW SELECT

Choose between the Grid and Effects view.

2. TAPE SATURATION

TAPE SAT - Controls the amount of tape saturation heard on the signal, with 0% being none and 100% being full saturation.

GAIN - Controls the amount of additional gain on the tape saturated signal.

WARMTH - Controls the level of warmth on the tape saturator.

HF ROLL - Controls the point at which high frequencies are attenuated/reduced in volume.

3. DELAY

DELAY - Controls the amount of signal sent to the delay effect.

TIME - Changes the delay time in milliseconds.

DAMP - Changes the dampening of the signal, the more damped the signal is, the more the high frequencies are reduced on

each repeat.

PAN - Adjusts the stereo spread of the delay effect.

FEEDBACK - Control the level sent back through the delay. The higher the level, the more repeated and pronounced the delay affect.

RETURN - Adjust the level of the delay effect in the mix.

4. REVERB

REVERB - Control over the amount of send to the convolution reverb.

RETURN - Adjust the level of reverb effect in the mix.

THE GRID SIGNAL MIXER



1. MIXER PRESETS

Load and save your own mixer presets here, a good way to share your mixes across different instruments and presets. Click on the down arrows to save and the up arrows to load.

2. SIGNAL ON/OFF

Click here to toggle signals on or off (they can be turned on also by fading them up). If you turn a signal on, please pay attention to the LED in the top left of Eric Whitacre Contrast. If it is flashing red, it means the samples are still loading into RAM and you should wait until it's a solid green again before playing anything, to avoid glitches.

3. SIGNAL FADER

Adjust the level of each signal here, right-click to learn MIDI CC# automation.

4. CONTROLS

ATTACK: Controls the attack time of the signal.

DECAY: Controls the decay time of the signal.

SUSTAIN: Adjusts the amount of sustain applied.

RELEASE: Allow you to change the amount of release trigger you hear.

5. MIXER LOCK

Locks/unlocks the mixer settings in the patch, to prevent unwanted changes.

TOP MENU



1. LED

Shows when an instrument is loaded by lighting solid green. If this is flashing, your instrument is not fully loaded yet.

2. CPU METER

Displays how much CPU is being used, maxing this out can cause dropouts and glitches.

3. DISK METER

If this is getting too high, get a faster disk or increase your Preload Size and/or Stream Buffer Size in Settings > Audio.

4. MEMORY

The amount of space taken on your RAM by instantly accessible data.

5. VOICES

How many streams of audio are being played at once.

6. REFRESH

Refresh the instrument, alt-click to refresh the whole plug-in. This can be useful if you have hanging MIDI notes or have moved samples in your file system.

7. MODE SWITCHING

Here you can change the mode between Standard, Synth and Grid.



8. MIDI CHANNEL

Displays the MIDI channel being used. If in doubt, pick “ANY”.

9. TUNE

Adjust the tuning of your instrument in semitone increments, hold down shift to move in increments of 0.01 of a semitone. Alt-click to reset to default.

10. PAN

Pan the whole plug-in left and right in the stereo field. Alt-click to reset to centre.

11. VOLUME

Control the overall volume of the instrument.

12. LEVEL

A visual indication of the level of the instrument.

13. PRESET SETTINGS

Enhanced settings available only in Standard and Grid modes.



A. VELOCITY MAPPED TO DYNAMICS

Different behaviours for the Dynamics fader.

- 1) Full Velocity Range.
- 2) Velocity Mapped to Dynamics.
- 3) Compressed Velocity High.
- 4) Compressed Velocity Low.

These settings will change how hard you need to hit the keyboard to trigger different layers. Velocity mapped to dynamics will allow you to control short note velocity with the mod wheel.

B. VELOCITY

Pick from 4 different velocity curves to suit your controller.

C. RESET CC MAPPINGS

Clicking on this will reset all of the CC mappings for this instrument to the defaults - useful if you've got yourself in a mess.

D. SHORT RELEASES

Adjust the release samples.

Timed: Will allow you to release a note earlier than the length of the sample.

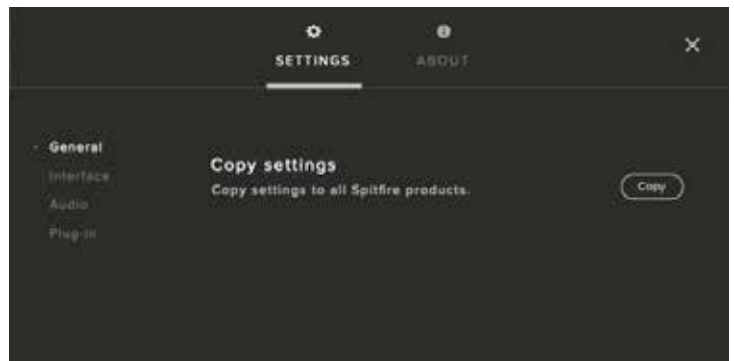
Untimed: Triggers a release at the end of the sample, meaning the full performance of the note will need to play out.

None: Will always play the full length of the sample, i.e. a one shot.

E. SYNC TO TEMPO

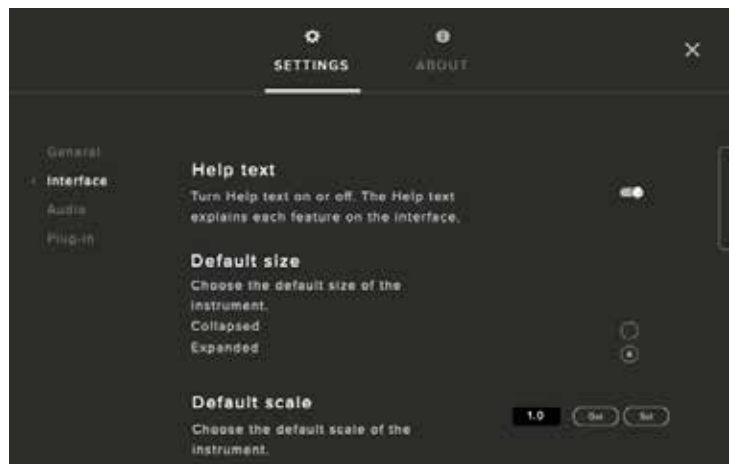
Only enabled on Swells, Con/Divergences and Fragments, toggling this on will sync these techniques to host BPM.

14. PLUGIN SETTINGS



COPY SETTINGS

Common controller values will copy to other Spitfire plugins.



HELP TEXT

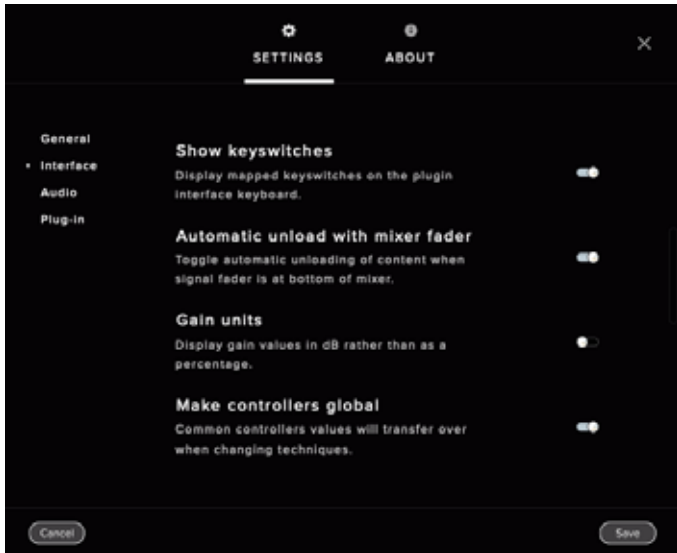
Turn this on to display parameter information in the bottom left corner of the plug in.

DEFAULT SIZE

Set whether the instrument opens up collapsed or expanded by default.

DEFAULT SCALE

How big the plugin UI is when opened. Press “get” to set the current scale or type a value before pressing “Set” and “Save”.



SHOW KEYSWITCHES

When this option is on, presets that have multiple techniques will show available keyswitches in red and the currently selected technique(s) in yellow.

AUTOMATIC UNLOAD WITH MIXER FADER

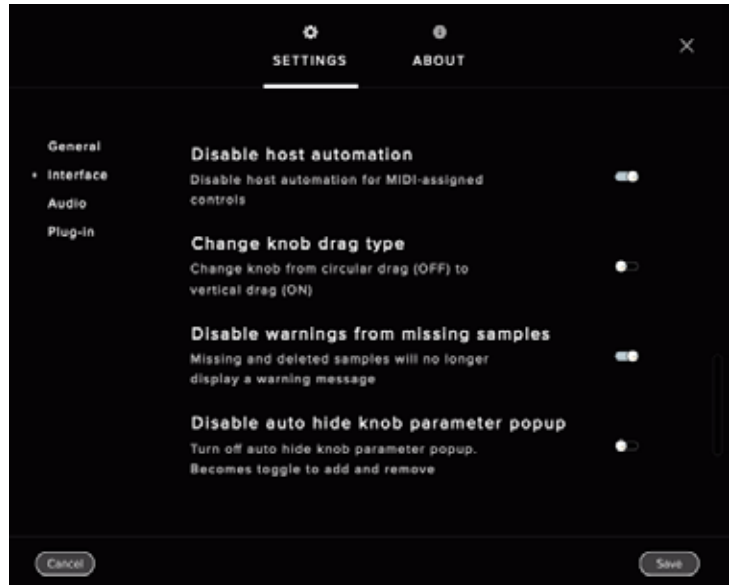
Toggle automatic unloading of content when signal fader is at bottom of mixer.

GAIN UNITS

Toggle this if you want your gain to be displayed in dB instead of as a percentage.

MAKE CONTROLLERS GLOBAL

Common Controller values will remain when switching techniques.



DISABLE HOST AUTOMATION

Turn this on to enable the Host Automation from the DAW.

CHANGE KNOB DRAG TYPE

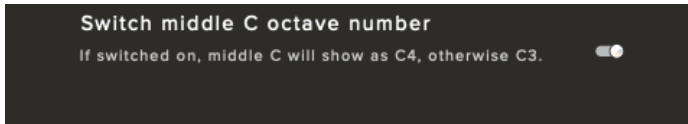
Change the mouse behaviour when dragging the Knob control.

DISABLE WARNINGS FROM MISSING SAMPLES

Hide an error in the plugin top left corner which is visible when the library is missing its content.

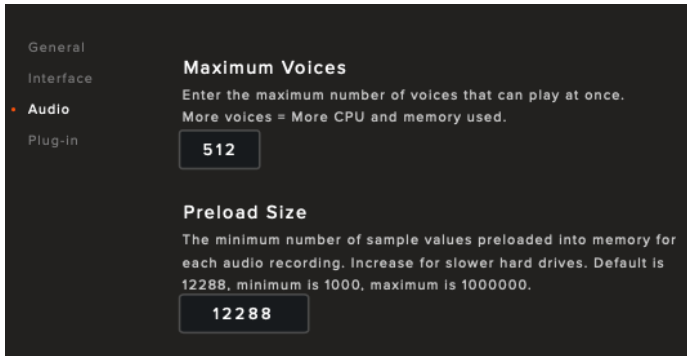
DISABLE AUTO HIDE KNOB PARAMETER POPUP

When enabled, clicking the knob will always shows the FX controls menu.



SWITCH MIDDLE C OCTAVE NUMBER

Change middle C value between C3 and C4. Useful for DAWs that use different MIDI standards and key switches are one octave out.

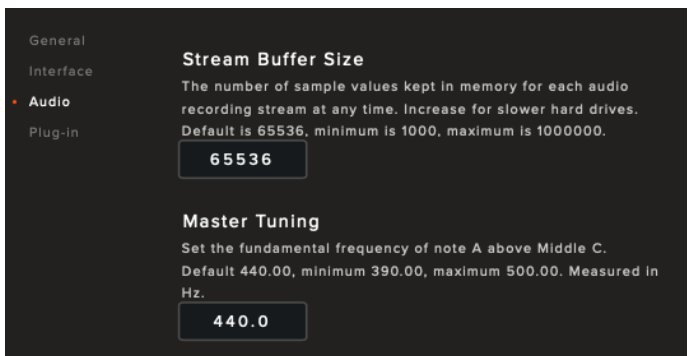


MAXIMUM VOICES

Enter the maximum number of voices that can play at once. More voices = More CPU and memory used.

PRELOAD SIZE

The minimum number of sample values preloaded into memory for each audio recording. Increase for slower hard drives. Default is 1288.



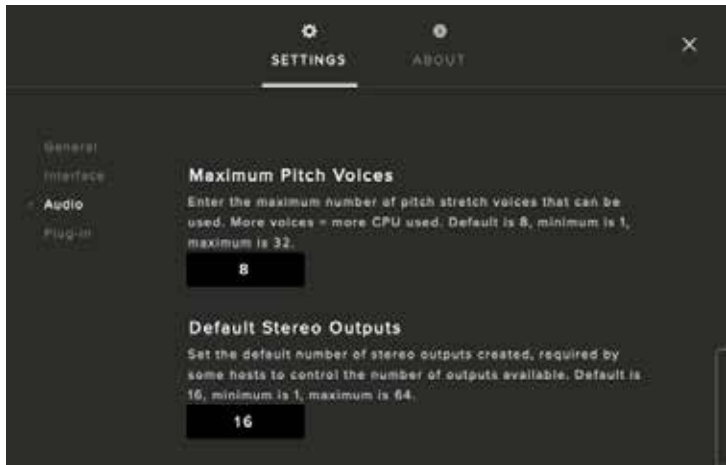
STREAM BUFFER SIZE

The number of sample values kept in memory for each audio recording stream.

Increase for slower hard drives.

MASTER TUNING

Change the default tuning of the plugin. For example A = 440hz or A = 432 HZ.

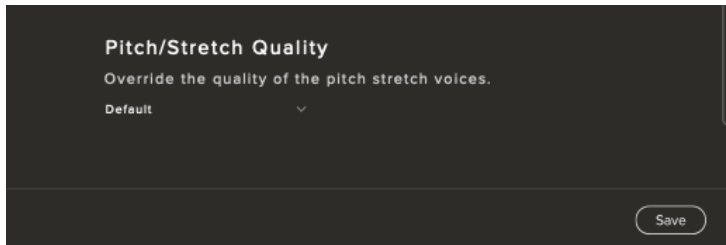


MAXIMUM PITCH VOICES

Limit the number of voices triggered at any one time. Lower values can aid CPU.

DEFAULT STEREO OUTPUTS

The default number of outputs for the Microphone routings.



PITCH/STRETCH QUALITY

This option allows you to override the default pitch/time quality to improve performance or improve audio quality.



PLUG-IN

Under this heading you can choose a default preset to load, simply click on the preset name and choose your preferred preset from the list.

MICROPHONE SIGNALS

AVAILABLE IN STANDARD AND GRID MODE

BIG

A full, broad balance of the various microphone positions on a single fader.

MED

A combination of close and room microphones, to give a balanced sound.

SMALL

A close, intimate mix with only a hint of the room reverb, all on a single fader.

CLOSE

This is a selection of close mics, artfully balanced down to a single fader for simplicity. Use to get the closest sound of the instruments.

TREE

A cardioid stereo valve mic placed above the section and panned centrally for a flexible image not restricted to the orchestral layout.

OUT

Situated above the conductor's head, this gives a great representation of the sound. Use as a basis to add other signals to.

MIDS

A middle distance sound placed between the tree and the close mics. Great for a balance of direct signal and room in a single signal.

AMB

Up in the gods! This gives the most amount of room, Great to add ambience into a mix, or even pop it into surrounds if you're in 5.1.

GALLERY

The furthest distance microphone set. Use them to add some slap to your mix, or as your main pair for an ambient experience.

WIDE STEREO

A wide stereo mix (only present in the individual sections).

SOPS (SOPRANOS)

All the Soprano close signals on one fader. Useful to highlight this specific section in the mix.

ALTOS

All the Alto close signals on one fader. Useful to highlight this specific section in the mix.

TENORS

All the Tenor close signals on one fader. Useful to highlight this specific section in the mix.

BASSES

All the Bass close signals on one fader. Useful to highlight this specific section in the mix.

APPENDIX A - STANDARD TECHNIQUES

TUTTI // SOPRANO // ALTO //
TENOR // BASS - ALL CONTAIN
THE BELOW:

ALL PRISMS

Light Prism 1 (minor 2nd)
Dark Prism 2 (minor 2nd)
Light Prism 3 (Major 2nd)
Dark Prism 4 (Major 2nd)
Light Prism 5 (Perfect 4th)
Dark Prism 6 (Tritone)
Light Prism 7 (Perfect 5th)
Dark Prism 8 (minor 6th)

ALL LIGHT

Light Prism 1 (minor 2nd)
Light Prism 3 (Major 2nd)
Light Prism 5 (Perfect 4th)
Light Prism 7 (Perfect 5th)
Light Shards
Light Crystals
Light Chattering
Held Mist
Eh Marcato
Mist Chimes
Light Convergence Close
Light Convergence Distant
Light Divergence Close
Light Divergence Distant
Light Swells Short
Light Swells Medium
Light Fragment Up (min 2nd)
Light Fragment Down (min 2nd)
Light Fragment Up (Maj 2nd)
Light Fragment Down (Maj 2nd)
Light Fragment Up (min 3rd)
Light Fragment Down (min 3rd)

ALL DARK

Dark Prism 2 (minor 2nd)
Dark Prism 4 (Major 2nd)
Dark Prism 6 (Tritone)
Dark Prism 8 (minor 6th)
Dark Shadows
Dark Clouds
Dark Murmuring

Held Smoke
Oh Marcato
Smoke Chimes
Dark Convergence Close
Dark Convergence Distant
Dark Divergence Close
Dark Divergence Distant
Dark Swells Short
Dark Swells Medium
Dark Fragment Up (min 2nd)
Dark Fragment Down (min 2nd)
Dark Fragment Up (Maj 2nd)
Dark Fragment Down (Maj 2nd)
Dark Fragment Up (min 3rd)
Dark Fragment Down (min 3rd)

LIGHT FRAGMENTS

Light Fragment Scale Mode
Light Fragment Up (min 2nd)
Light Fragment Down (min 2nd)
Light Fragment Up (Maj 2nd)
Light Fragment Down (Maj 2nd)
Light Fragment Up (min 3rd)
Light Fragment Down (min 3rd)

DARK FRAGMENTS

Dark Fragment Scale Mode
Dark Fragment Up (min 2nd)
Dark Fragment Down (min 2nd)
Dark Fragment Up (Maj 2nd)
Dark Fragment Down (Maj 2nd)
Dark Fragment Up (min 3rd)
Dark Fragment Down (min 3rd)

ALL SHORTS

Mist Chimes
Smoke Chimes
Eh Marcato
Oh Marcato

APPENDIX A - STANDARD TECHNIQUES

DIV/CONVERGENCES

Light Convergence Close
Dark Convergence Close
Light Convergence Distant
Dark Convergence Distant
Light Divergence Close
Dark Divergence Close
Light Divergence Distant
Dark Divergence Distant

ALL SWELLS

Light Swells Short
Dark Swells Short
Light Swells Medium
Dark Swells Medium

ALL EVOS

Light Shards
Dark Shadows
Light Crystals
Dark Clouds
Light Chattering
Dark Murmuring
Held Mist
Held Smoke

APPENDIX B — FAQS AND TROUBLESHOOTING

Q: WHAT ARE THE SYSTEM REQUIREMENTS?

MAC SYSTEM REQUIREMENTS

Mac OSX 10.15 - Mac OS 13

Minimum: 2.8GHz i5 minimum (quad-core), 8GB RAM.

Recommended: 2.8GHz i7 (six-core), 16GB RAM.

Intel and M1 Macs supported

64 bit DAW required (32 bit DAWs not supported)

PC SYSTEM REQUIREMENTS

Windows 10 or Windows 11 (latest Service Pack, 64-bit)

Minimum: Intel 2.8 GHz i5 (quad-core) or AMD Ryzen 5.

Recommended: Intel 2.8 GHz i7 (six-core) or AMD R7 2700.

64 bit DAW required (32 bit DAWs not supported)

Machine must be connected to the internet during install.

Q: I WANT TO RESET MY ERIC WHITACRE CONTRAST SETTINGS TO THE DEFAULT

You can delete the Eric Whitacre Contrast settings file to reset the settings to default. This is located at Users/username/Music/Spitfire Audio/Settings on a Mac and C:\Users\username\AppData\Roaming\Spitfire Audio\Settings on a PC.

Q: MY LIST OF PRESETS IS EMPTY, HOW DO I SOLVE THIS?

If you have moved your Eric Whitacre Contrast folder, you can solve this problem by using the “Locate Library” feature in the Spitfire Audio App.

If this does not solve the problem, the library likely needs reauthorising, to do this, use the

“repair” feature in the Spitfire Audio App.

Q: I SEE A RED EXCLAMATION MARK IN THE TOP LEFT OF ERIC WHITACRE CONTRAST, WHAT DOES THIS MEAN?

This means that there is an error, you can click the exclamation mark to open a log with further details. It is likely that using the “Repair” and “Locate Library” features in the Spitfire Audio App will solve the problem but if not, contact our support team at spitfireaudio.com/support and attach the log.

Q: CAN I INSTALL ON MORE THAN ONE COMPUTER?

With our products you have two licenses. This means that you are allowed to download and install on two computers you own, say your main rig and your mobile rig. If you have purchased the library on a hard drive, you should copy the contents of the drive on to the destination machine before completing the download with the Spitfire App. If you downloaded Eric Whitacre Contrast, you can copy the library folder over to the second machine and then use the “Repair” and “Locate Library” features in the Spitfire Audio App.

Q: I CAN'T SEE THIS IN THE KONTAKT LIBRARIES PANE AND WHEN I TRY AND LOAD IT INTO KONTAKT IT SAYS NO LIBRARY FOUND

This library does not run in Kontakt, it is a standalone plug-in that you can run in your chosen DAW.

Q: HOW DO I AUTHORIZE ERIC WHITACRE CONTRAST ON A MACHINE NOT CONNECTED TO THE INTERNET?

It is currently not possible to authorise Eric Whitacre Contrast on a machine not connected to the internet. Authorisation is done with the Spitfire Audio App and an internet connection is required.

Q: HOW CAN I REDOWNLOAD A PRODUCT?

This can easily be done via your Spitfire Audio App. To reset both your entire library download or the latest update;

- Open up the Spitfire Audio App and log in with your account email and password.
- Select the product artwork you wish to re-download
- On this page is a “cog wheel”. Select this, choose “reset” from the menu. Then “Reset Entire Download” (for a full download) or (Latest Update) for the latest update.

This will reset your latest update ready for install again. You can repeat this process for any of the libraries you own.

Note that there is a limit to how many times you can reset your downloads in a certain time frame. If you do exceed your reset limit please get in touch.

Q: DIFFICULTIES IN DOWNLOADING / INSTALLING

Customers may find that they have some difficulties in the downloading process. If you find that you are having some trouble, please check the list below for possible causes:

- The formatting of your drive, if it is FAT32 this will cause errors, because there is a maximum file size with this format of 4GB and our download files will exceed this limit. To solve this problem, reformat your drive or

use a different drive. We recommend NTFS on PC and Mac OS Extended or AFPS on Mac.

Other possible issues:

- Spitfire App freezes in the “Extracting” stage for hours. This may be because our libraries are often very large files, and this is the stage where the compressed files are extracted and placed in their final locations on the hard drive. There could be hundreds of GB of content to unpack, so it really can take hours. If you’re unsure whether it has crashed or is simply extracting files, visit the installation folder you chose when you started the install. If everything is working normally you’ll see various files appearing in the folder (or one of its sub-folders).

- If your download gets stuck and is continually cycling and not resuming, please get in touch with us, giving us as much detail as possible about your set up. It would be helpful if you can tell us your operating system, where you are downloading from (your country, and also whether you’re at home or work), your ISP, and whether there are any proxy servers or firewalls between your computer and the internet.

Q: I HAVE FAST INTERNET, WHY IS MY DOWNLOAD SLOW?

We have no direct influence on your actual download speeds, our libraries are hosted on Amazon servers which are normally very quick but it may well be that at certain times of the day when traffic is particularly busy, your ISP may throttle your connection speeds.

We would advise you to leave your download running overnight as speeds should ramp up at less busy times. Our Spitfire App downloader aims to use as much of the available bandwidth as possible to give you the quickest possible speeds, and may take several minutes to reach its peak.

Q: CAN I TRY BEFORE I BUY?

No - it is not currently possible to demo our products.

If you go to our Youtube channel you'll see many walkthroughs containing detailed info about all our products -- you can hear them being played in real time with no smoke and mirrors!

Q: MY LIBRARIES ARE NOT SHOWING UP IN MY SPITFIRE APP

A handful of customers may find that when they log into their Spitfire App, some of their previously purchased products do not show up in the 'Installed' section or in the 'Download Ready' section either. It may be that you have purchased these under another email address. Checking other possible email addresses for your previous purchases may help to find these missing products. If this is not the case, and these missing products were purchased a few years ago, please create a support ticket telling us your account email address, and any serial numbers you may have to go with these missing products. Our support team can also merge one or more accounts together if you'd like to consolidate all your purchases in one place.

The more information we have, the quicker we can get you back up and running!

Q: HOW DO I UPDATE MY PRODUCTS?

The main premise of downloading our products is that our Spitfire App downloads into the folder you choose, so it is important to choose the folder above where you want the download to go. The best file path for our products is something very simple, a long file path will cause errors as there is a character limit on how far the Spitfire App can read. We advise a file path of something along the lines of: Samples Drive > Spitfire Audio

When it comes to downloading / updating - if you have a folder called 'Spitfire Audio'

always point the Spitfire App to the folder Spitfire Audio - never go into this folder and choose the actual library in question.

Q: HOW DO I REDOWNLOAD THE LATEST UPDATE?

With the continuous improvements to our Spitfire Audio App, we have incorporated the ability to reset your own downloads.

This can easily be done via your Spitfire Audio App.

Open up the Spitfire Audio App and log in with your account email and password.

- Select the product artwork you wish to re-download
- On this page is a "cog wheel". Select this, choose "reset" from the menu. Then "Reset Entire Download" (for a full download) or (Latest Update) for the latest update.
- This will reset your latest update ready for install again.

You can repeat this process for any other updates you wish.

If you do not see the option to reset your download in your Spitfire Audio App, we would advise to download the latest version of the Spitfire App from spitfireaudio.com/info/library-manager/.

Q: I'VE BEEN WAITING AGES FOR MY DOWNLOAD LINKS...???

We run all our orders through a fraud checking process. The automatic fraud check takes 20 minutes (but can take up to an hour during a very busy period, e.g. Black Friday), but if your order gets caught at this stage, we run a manual order check, and this can delay the processing of your order for up to 24 hours (though this would be a rare and exceptional case).

You should however receive an order confirmation email IMMEDIATELY upon placing your order. This confirms that your order has successfully been logged in our system and that your payment was

successfully taken. Please check your junk folders before contacting our support. The message will come from do_not_reply@spitfireaudio.com if you'd like to add us to your whitelist.

Q: CAN I DOWNLOAD ON A PC, THEN TRANSFER TO A MAC OR VICE VERSA?

Yes, you can copy the library folder and plugin files over to the second machine and then use the "Repair" and "Locate Library" features in the Spitfire Audio App. Please note that although the majority of the download can be done on a separate machine, you will always need an internet connection to finish the authorisation process.

Q: HOW DO I DOWNLOAD PRODUCTS ON MAC OSX 10.9?

The version of the Spitfire App needed to install Eric Whitacre Contrast only supports Mac OSX 10.13 and upwards.

Q: I HAVE FOUND A BUG

In some cases we can't squash them all and bugs shamefully make their way through. If you think you have found a bug, please contact us with all the relevant information;

- A description of the bug you have found
- A screencast (video) of the bug happening, or an audio example
- The exact preset name (or presets) in question and also the library giving us as much detail as possible will help us get to the bottom of the issue.

Q: WHAT IS YOUR REFUNDS / RETURNS POLICY?

If you have NOT completed the download / installation process, and bought within 14 days then we CAN refund / return your product, please contact support with your account email address and order number

so we can handle this quickly. If you HAVE completed the installation process (even if you've not yet registered your serial number), please see our EULA in regards to why we do not accept refunds and returns. We can refund hard drive orders up until the point when the drive is dispatched from our office. This is usually 1-2 days after you order.

Q: I'VE FORGOTTEN MY PASSWORD?

If you have forgotten your password, please see this link spitfireaudio.com/my-account/login/, and click 'Forgotten Password'. If at some point in the past you asked us to merge two or more accounts but have since forgotten, you MAY find that the forgotten password isn't working for the email address you asked us to merge FROM. In this case, please contact support with your name, and any email addresses you think we might know about, and we'll work out what has happened.

APPENDIX C — DEFAULT CC MAPPINGS

Dynamics	1
Global Gain	7
Global Pan	10
Expression	11
Release	17
Reverb	19

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